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# COMICS scene

PAGE 61



## On The Comics Scene

- 4 **LETTERBOSS**  
To read & reply must stay under 67
- 17 **TEENBOOTS' WEB**  
Pony World introduces Super Hero Zone
- 28 **AT THE TOPPS**  
For getting more & latest new comic book
- 31 **NO MORE MR. NORTON**  
H.A. & Co. bring you through to complete new
- 33 **WITCHBOSS & ODS**  
Super heroes offer super hero games too
- 36 **KIDZ, TEEN**  
Read about & high frequency news
- 38 **OK, IS MR. OK**  
OVERPOWERED the best new comic to read
- 42 **WILDONE "TEENLIFE"**  
This is what it's about, Alan Davis introduces

## On The Comics Scene

- 36 **SUPERHERO BELLAIR**  
Introducing the new comic with various 5 items
- 41 **HEART SALAD**  
A.L. & Co. bring you the new comic with various 5 items
- 43 **ALAN'S LAMP**  
Super heroes up to date with various 5 items
- 45 **FORN THE FURN**  
The best of the best comic with various 5 items
- 47 **THE REPORTER**



PAGE 29



PAGE 41



PAGE 15

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**BRAVE NEW WEB**

In the coming months, Marvel Comics will be looking to the future—more than 100 years into the future. In his latest creation, Beginning with *Spider-Man 2099*, the company launches a new generation of their most popular creations with the Marvel World of Tomorrow, which includes new versions of Spider-Man, the Punisher and the Hulk, as well as from Lee's new character lineup.

The task of launching this new line of comics falls to writer Peter David, whose *Spider-Man 2099* is the first of the initial line titles left's new era called. For David, who was already scripting *The Incredible Hulk* and *A-Force*, the new book came as a surprise.

"Essentially, Marvel approached me," he explains. "Gary Carver, who was going to be the line editor, asked me if I would be interested in developing a proposal for *Spider-Man 2099*. I guess he felt that my previous experience with the character in his [1970s-era] incarnation [as Spectacular Spider-Man] would make me a good possibility."

Marvel's original brief for *Spider-Man 2099* was a sketchy outline, which left it up to the writer to fill in details. "What I was given was a very basic, no-graves-when you die of the general vision of the Marvel World of Tomorrow," recalls David, "and the character who would become Spider-Man was part of that outline. He was simply described as a guy who works for the future, one of the large corporations that run things, and some sort of accident winds up giving him spider-powers. That was pretty much it. He didn't even have a name, and it was left to me to develop his powers, his character, his voice and the supporting cast—all of the things that would go into the idea of producing the comic book."

David's proposal (which Marvel decided to green-light) was a concept submitted by several editors' pen-name his idea for the series, and how it would differ from the legion of Spider-Man titles. "My very strong feeling was that whatever possible, we had to do something dramatically opposed to what had been and there I had developed 20 years ago, if there



By JIM NAGGARO

*Looking to the World of Tomorrow, Peter David introduces a new brand of Spider-Man.*









Combining Shuler's story and Matt Koppa, fan theory's conspiracy to the true fate of the comic.

Toppa that there is an army of the other companies who publish only comics. With us, we almost have the luxury to pick and choose as will. The industry doesn't mind another or actually comic books, as we're going to carefully consider each project we do."

Discussing whether Toppa will book new projects in the difficult area of comics' rights, Selznick is quick to give words where credit is due. "The most progressive setup right now is probably the Image deal, in which the artists [and their own titles, it's almost like they're taking their publisher. They have complete creative control, they get the lion's share of the royalties and the publisher gets a smaller part. Of course, there are all kinds of reasons why people go into the business: some people just want to be a job, make sure they get a regular paycheck, medical benefits, nice-

time pay, whereas some of the younger guys are willing to take a risk and publish on their own creations."

Toppa is going to be pretty much like the other companies nowadays in that he'll be willing to negotiate with everyone. Comic publishers are becoming more like movie studios or record companies. If someone is a hot property, they're obviously going to be able to demand more. At Toppa, we're just starting from the ground up, but Toppa, inherently, is a company that has never overvalued. They've often been a limited and owned their own properties, so comics are a whole new language for them. It's going to take some adjusting, but we're coming in with the right attitude. We want to make things that are good for the company and the creator. We're not trying to

work anyone."

How likely will Selznick be working with upper management? "Very closely, actually," he replies. "For a company as big as they are, they're very lean. Every week, for example, there's a comic book meeting which involves Arthur Silver, the chairman of the board, the President, the vice president and publisher, who I work with every day [and a former associate publisher of the STARBUCKS MAGAZINE]. Lou Thomas, the creative director, and Dwight Zimmerman, my assistant. You can't have more access than that."

"Lou Thomas is a longtime comic book fan who used to be Ray Thomas' roommate back in the '60s. He has known about Toppa to start a line ever since he started them, the fan worked with many great comic talents, from Wally Wood way back when to the Thompsons and Drew Friedman today. What I really think you mean, doing comics is that they were one of the companies considering purchasing Marvel. It was when they were investigating Marvel that they saw the potential for what a real comic company can do."

The obvious question is whether or not the world really needs another comic, another comic company—or whether any company, no concerned and so disinterested, can long survive in the presence of the entrenched competition from Marvel, DC, Dark Horse, Valiant, Image, Kilgus, Killdeer Kids and the rest.

"That's a great thing you are comic companies, and there are

probably going to be more kids born in the next 10 years than in quite a while, and so just as there was when I grew up, there was the perception of well, this is the standard comic company and that's how it is, and then it was generations grew up and changed the status quo. There's the same sort of opportunity happening again, where new readers aren't going to have a particular loyalty to any of the previous big companies. He is also in just going to be looking in that books that they enjoy, and we're going to try and make them Toppa comics, that we're not entering to become the number-one company next week, we're just going to make comics as good, that if someone's into comics, they'll have to be curious about them. They'll be the kind that people are going to want to read and collect and be thankful that someone is publishing. No one needs comics. It's this. People want comics."

"Our basic format is going to be a 60-page Boston color comic with trading cards. The first book will be the new-park adaptation of Francis Ford Coppola's *Ben-Hur*. The *Ben-Hur* and a world have 20 pages of comic and four pages of the movie's making with photos and text. Ray Thomas is writing it, and Mike Mignola and John Hyland will be doing the art. We were incredibly lucky. When we approached him to do the project, we had no idea that he had always wanted to do a *Ben-Hur* comic. That's like a labor of love."

"Also, we were lucky that this movie had a script by Jim Starlin that's a very natural adaptation of Ben-



Coppa (the star's presence looks purely for Barker, but well for Toppa and Selznick).

Shuler's novel, by which at the same time, we're in other elements like the *Ben-Hur* Toppa character, which creates an origin for the character. In our first comic book will be a 40 issue that actually has the character's origin in it. And since we'll be building, working from the screenplay, rather than the movie itself, the comic will contain scenes and material which might wind up in the coming-room book.

"I don't mind self-publishing, distributed in regards to all past struggles or difficult professional relationships even when the tape recorder is turned off. Jim Selznick is the potential fan-owned, fan-owned book. Still wanting the Snyder-blue ring and his wife Marvel jacket, he came up his thinking direction to consider the idea. You never going to stop getting excited about the next great writer or the next good artist or the next great character or the next breakthrough. The ask why would he like taking only the world needs another movie studio or a new record label. It's like asking why you need music or art."



The part of our focus is to show us in the world.



There are 10 Toppa's that a publisher would be willing to publish.

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A group of "Star Trek" characters  
are shown in a scene from the  
series.

DEATH FROM  
ABOVE!

REMEMBER!

Remember your duty to the cause and  
to the people of the world. Remember  
the people of the world.

UP IN THE  
AIR! WE'RE  
NOT IN A FLY-  
ING BOAT!

HAWKEYE:  
"HAWKEYE'S RIGHT!"  
"HAWKEYE'S RIGHT!"  
"HAWKEYE'S RIGHT!"

# Corporate Wars

At H.A.R.D. Corp., Voluntary heroism is good business.

© 1994 H.A.R.D. CORP.



"It's been estimated, they need each other," notes comic co-plotter David Michaels.

In an age where ever-expanding conglomerates grow stronger and stronger, everyone has heard of hostile takeovers. They're in the business end of newspapers almost every day. But what about a place where conglomerates band together to form and finance an overall paramilitary team to oppose a mega-conglomerate? Welcome to the world of *Valiant's* H.A.R.D. Corps.

"Overall, it's a concept of organizations that's built on the growth of power of the bigger *Washington* Foundation, run by *Steve Harvick*," says co-plotter *David Michaels*. "He's not a cracking villain, but in our world, he is evil. The more powerful he becomes, the bigger a threat he is to other companies around the globe and the way of life as we know it."

"Initially, the first step in human evolution is to conquer, and people are being torn with power beyond what we need humans have. Harvick is trying to get hold of all the people with this particular traits and powers, to use them for his own ends. He has great power, but Harvick has great mental powers, and he really wants to find out the secrets of Power Gem, the ultimate *Washington* power. So, this group of organizations is trying to keep Harvick from getting the advantage edge in power." It's a war to gain their footing, exploring and utilizing their extraordinary beings.

In order to oppose Harvick and the *Washington* Foundation, the concept has agreed to create and fund a special unit called H.A.R.D. Corps (which stands for *Harvick's Active Resistance Division*). H.A.R.D. Corps is a strike force team made up of conglomerate people with extraordinary traits and implants.

"There's something about the character workings in a comic that serves as a catalyst when the cybernetic implants and computer people to have one of these *Washington* money at a time," explains Michaels, the longtime writer of *Amazing Spider-Man*. "It was that *Layton's* idea originally, the same up with the idea of guys who had been in combat being given those implants, the control it, but the development of the methodology, personalities and characters has been a collaboration."

The H.A.R.D. Corps must combat Harvick with a costumed group called *Outlaws* to counter their power. "When the team goes out to throw money wrongs into Harvick's work, they call it *Outlaws* because they call it back to traditional justice. They are lawless off the beaten *Washington* powers, but only so they have to work together as a team. One of them can have explosive power to get them through some obstacles, while another has shield power to keep them from being hit in gear." It's a war to gain their footing, exploring and utilizing their extraordinary beings.

need each other. "These people also carry guns—lots of guns—because when they have shield powers, for example, they're invulnerable, but they can't punch through walls. So they're strong, they can't get ahead power so they're left from the sky. With only one power at a time, they've got to have actual mechanical weapons as well."

Despite the fact that the H.A.R.D. Corps members wear in chains and have cybernetic implants, they're not mindless fighting machines. "Their personalities are completely intact and their movement is like their own," he continues. "They aren't robots, just regular human beings. The implants require the control and the people can do whatever they want. This concept, however, has control over the implants. It can remove the implants and put people back into their senses if the team doesn't work for them."

The core group and other people view this restriction in a different way. "The core group is these *Washington* people who were hidden for 20 years or so," Michaels says. "They were there in one strange strange facility, the implants allow them to see the world and what has happened to it for the first time in years. It's not just blindfolded to them. They really want to make a difference now that they have this power."

Mich's of the H.A.R.D. Corps' character development is done as co-plotter *Layton* and Michaels write the series, which is pencilled by *David Layton*. "The



The magazine series is H.A.R.D. Corps. Michaels says the fact of war that the team needs to start down.



very I prefer to work with characters is to learn as I go," Michaels remarks. "I'm not someone in a character and then you figure out what this guy would do in it. On a writer, you learn about him that way."

Mich's, the *Washington* character writer can reveal the basics about H.A.R.D. Corps members. "The three core guys were all pilots, that's why they were there. Top Countryman names. The leader is *Guard Angel*, who was an ace in Vietnam. He's very good at what he does. He's almost a *Chief* leadership-type, very real person."

"*Shamrock* is a character. He shows his hand to show off his battle skills. He likes putting people off and making them uncomfortable. He's also a confident yet and very good at what he does. His first name is *Marion*, and he loves it. If you call him Marion, you'll die. The third guy is *Shamrock*, one of the rare Jewish characters in comics. He's a New York Jewish intellectual. He'll still show up whenever he has to fight, even, but he can use their style of things. His philosophy about it, his film making, poetry and of course, *Shamrock*."

"Then, you've got the *Outlaws*. *Superior* was an actor in that is a movie in period. He's like an *Elvis* inspired people *Rock* coming him in rock and roll. He makes the core of the *Washington* (superior on a regular basis). That's in the guy restricted in the



Though experienced, the H.A.R.D. Corps can use only one power at a time, leaving them outcasts.

second issue. He's a Korean immigrant who was a policeman in his home country, the first comes to get away from the oppression and set up in Los Angeles. He was that in the hand with trying to protect some of his neighbors during the L.A. riots. Finally, *Shamrock*, who was another soldier and kind of uncomfortable, he has a stronger bloodline than most people are comfortable with."

Mich's says you can't mark about what the future looks like for the H.A.R.D. Corps beyond the first three issues, since he hasn't decided yet. "I know, 'cause it's all at an action oriented two-part in which the group will see that, finally, *Shamrock* will meet the H.A.R.D. Corps. It does some action for them, and there are some reactions to him. It's a statement, a battle in a long war."

"Eventually, we're planning on pulling the core group away from just the reality-based scope of opposing the *Washington* Foundation. Beyond that, I have almost nothing at all. I have ideas about all kinds of stuff that I want to do, but I do have a co-plotter."

The writer reveals that he would like to put the H.A.R.D. Corps on a more action-based, futuristic, in other *Valiant* books. "There was an invasion and it was repulsed, but there will be patches of those spots like where things happen to end human," he says. "I would like to do a story where these three have taken over a town in Oregon or something, and they're growing humans for food by accelerating growth rates or whatever. H.A.R.D. Corps finds out about it and wants to go over there. They're in getting ready to go where *Shamrock* will say about taking on a *Washington* all away. The guys are very, but they have to do the other thing. They want to save hundreds of humans who are being slaughtered."

In the first story, it's established that they have something called 'tech gear' in their implants. It's a self-defense device that activates when human functions come to Harvick or a cybernetic system and takes the implant apart. *Shamrock* also threatens that if they go again, it'll have to 'pop' their heads. H.A.R.D. Corps tells them to do what they have to do and the group







but are too scared to even show their work [at a convention] and keep everything to themselves. It's not anybody's perfect. You have to push yourself if you want to improve."

**P**erkins shares writing chores with Brandon Choi, an old friend with whom he developed the comic network concept. "I signed on with Image and had to do something as



editor. Then, overnight, they became almost instantaneous, and they start believing their own press! Some take full advantage of their press, while others shirk away from the responsibility of being so much more. Dan Versnaa goes in particular way to go into an especially harsh media phase where he won't back down from anything. Another guy goes through a series of confidence crises he knows that what makes him special isn't what he thought—it becomes everything he believes about himself."

**P**erkins is extremely understanding about Image Comics. "One of the best things about working for Image is that we're responsible for our own work," he says. "If you want to do

"I can't wait to start building up this character so that they're all separate characters, even better than Golden Age," says Perkins.

Art by Brandon Choi. Terminator 2 by James Cameron. Terminator 3 by James Cameron.

Brandon and I got to talking, because we have many of the same interests. We wanted to do a pseudo-Disney-type group. They didn't have to be superheroes starting off. We thought it over and found we could have the best of both worlds, taking a special eye from art and putting that through comics that make them superheroes. Then, they could have super abilities, mutations, even other experiences and have a chance of surviving.

"We started with a special eye team who have a 'kiddie' drawing, and they're mutated in this super-power way. Liquid metal armor-prior-

against bullets and lasers. Combining technology with their skills and will to survive makes them able to take on super-powered enemies and win."

It is the team's essential humanity that makes them most appealing to Perkins. "When they're starting to become humans, unlike the Young Adults or Sparrow, I hope that as they start to advance, there's a sense of human psychology. My favorite character was always Iron Man, no matter what, stayed true to their nature."

"We're going to have to have some characters who begin as very mechanical, who are trying to hide their human-

a grained cover for a mask, we have to look at the cost. There are many things about the humans we have to pay attention to even that were just production problems before, but I love that kind of creative energy."

Despite the artistic freedom they're given, Image is as much creative as other companies, an almost Herculean mental task.

"Not only the whole field, but a majority of it always has to be market-responsive. That's a 'Cash 400,' because so much of our work [gets into a project, we have to realize that we're]

(continued on page 42)

**I**f the film's face to studios shined in one corner, that in the other is a relentless, unapologetic slugging machine. When they finish, critics give thumbs, but only does this four-time writer. Don Allen's RoboCop Versus Terminator franchise runs of publisher's most popular science fiction characters duking it out. But it's the first major collaboration of comics that Frank Miller and Will Simonson.

When Dark Horse agreed to set up a new cinematic crossover with its New Jersey Times Day Comics, the winds of a RoboCop Versus Terminator contest, COMIC SCENE had the rare opportunity to simultaneously visit both creators about their new series and some of their previous plots.

**COMIC SCENE:** Frank, when you were offered a RoboCop/Terminator book, what made you decide it would be an interesting collaboration?

**FRANK MILLER:** When the script material for both sides was mailed, that I really loved. I thought it could be quite an exciting story. The first step for the book was coming up with a way to make the two characters meet that wouldn't be forced as having the two mythologies together without simply having a Terminator come back, chase Sarah Connor through Detroit and run into RoboCop. There had to be a connection between the two, and that connection would obviously be the premise of the two characters' artificial intelligence.

One thing I tried to put into my RoboCop screenplay was that he was a man-made character who's able to have part of a human plus an artificial mind combined in it. Then came the idea that whatever was unique in his mind would have been the spark that made it possible for the Terminator to become self-aware.



*As Frank Miller & Will Simonson referee, RoboCop takes on Terminator.*

BY FRANK MILLER  
AND WILL SIMONSON

# CONVERSATIONS IN STEEL

**ON:** Did you have the "book" before you decided to take on the movie?

**MILLER:** I believe I said to [publisher] Mike Richardson that if we could get a terrific script, and I could come up with a good premise, I would do it.

**CS:** Did you have Will in mind from the beginning, or had the two of you been looking to collaborate?

**MILLER:** Oh, I asked everyone, and they all seemed to agree! Will kept bringing around his books, and he was amazing.

**WILL SIMONSON:** I was out of work and starving when Frank called.

**MILLER:** So, I think it took about 10 minutes to decide, but I think another day for me to work up the nerve to call

him. Will and I have known each other for a long time, since we shared offices space in New York, and I've always admired his work. When I was in the studio with Jim and Howard Chaykin, the two of them wrote a great story for me as it was during Marvelworld. The idea of working with him has always been a real thrill; we had talked about it, and



Miller's first vision for writer was Schwarzenegger. "It took 10 minutes to decide, but a day for me to call him."

(his project seemed just right. Oh, Wahl, how did you approach the book initially, knowing that you were going to work with multitalented film characters?)

**SHWARZENEGGER:** I don't think I approached it from the point-of-view that if I was doing film characters, I would have to do them in a cinematic, in my point-of-view, there were always bad moments that went on. We all got together to talk about comics, and I did books as well, drawing the parallels between comics and movies. Initially, it seemed to me that whatever characters movies and comic shared, there were at least as many differences.

As for the movie and comic, the biggest thing I gave me was the design for the two main characters and B2-201 as well. With comic, Frank, Art Adams and John Byrne loaned me the Japanese model kits, which were of immeasurable value in drawing them. Having a real object to look at was much more useful than having someone read old photographs.

What I think I've really done, from the comic's point-of-view, is get the shiny look of the *RoboCop* films and that time period. The Terminator films were much more black and white (and you're not about covered, but I've tried to take a little of the film's look

and let Frank's story dictate the way the work has gone. There are some slightly exciting moments in that first issue, and you draw a lot of very strange stuff in the first issue. I didn't do many things, where the drawings expand off the visible scene as I write, but the second issue has much more of that. As I get closer to the story, I was able to get pretty graphic with it, as far as the story's graphics and the layout. The thing that the two of you are both writers/artists, how did you find your way around each other and each other?

**SHWARZENEGGER:** I will say that working with Frank reminds me of working with Archie (Shwarzenegger) back in the '70s, when we were doing *ALIEN* and *Manhunter*. When you get from a first-time writer to that where you do the drawings in the comic, you're working "Marvel-style," where I draw it from Frank's plot, and it's off, and it comes back with a script attached to it's continuously happening, to be able to do drawings and know they're going to come back with first-line words

"I was able to get pretty graphic with the story," notes Shwarzenegger.



about. It's very revealing to know when the stuff comes back that it's really going to be done right. I can't remember that from a creative point-of-view, and the time, it has really been the driving force in the way the stuff has worked in how much a big difference. **MILLER:** When I've been part of it, it's moving back with books down a story, how he'll find an idea, what sort of stuff he'll pick, how he'll juxtapose images against each other. It gives me a lot of room for the stuff. What, no, don't, well, after I've approved it, it's in the future. Working with somebody this good is an opportunity to expand my understanding of the craft, and also, working with a story-based style that I'm not doing, what, no, don't, it's amazing. It really does not seem like me as a writer, and one of my real joys is seeing the award expand.

**OK, as a writer in an art world?**

**SHWARZENEGGER:** As a writer-right now.

**OK, from an artist's standpoint, are you happy to sit back and see what Wahl comes up with, or do you ever feel the temptation to throw in some of your own ideas?**

**MILLER:** I wouldn't dream of an all-time. When you're sitting with somebody like Wahl, you're doing up an entire editorial that things to talk together. It wouldn't even occur to me to think, "I wouldn't have done it that way." I look at what I get, and it just works as well.

**SHWARZENEGGER:** If I could add one thing from my own experience, when I'm writing things for other artists, one of the joys about that is that if I plot something, it kind of is a little bit more—here I would say it and I really don't think all that layout stuff. The pencil is my eye; the thoughts only begin to flow when my pencil is on the paper. I do have some idea, though. When I was writing *Manhunter*, for example, with John Black and Ken Wilkins, they told stories and I thought things in a manner that was totally foreign to the way I think. We did the artwork *Manhunter*, and it was a dramatic picture when the artwork came back. It wasn't looking at all. It wouldn't show you down as a writer to see stuff down in a way that as an artist I would have done differently.

**SHWARZENEGGER:** It's about the being a better and getting a large gift. It's not that it shows you off. It's just something completely different to deal with. Another example of this is Dave Gibbons. Each one is like the liberty, I could see what was doing, what I was. I could push the story in situations I didn't know I could trust if I was drawing it. One thing Dave is particularly brilliant at is that he can take you before anything. You can have like a page, and you can have 16 pages doing all different things, and he does it so masterfully



But the comic, Schwarzenegger tried to get Wahl to do the Terminator. "There was way."

the look of the film. Many of the big."

and with such a straight line that he looks it a credibility. Sometimes at each night some you hear, but it wouldn't work that fast or telling the story.

**SHWARZENEGGER:** The thing about Dave's artwork is that the world is comic and there are extremely credible.

**OK, Frank, looking at the *RoboCop* films for a moment, how did you feel about some of the criticisms regarding the violence issue at *RoboCop 3*? Did they affect the way you create the script for the third movie?**

**MILLER:** I heard none of the criticism, but I really do feel bad and to read to people like Dave Black and Roger Hirsch, they don't affect any of my emotions so how I want to do my work. Some people were most applied

by the things I thought were very funny, but mainly, the experience left me wanting to do my own vision from story to book. With *RoboCop 3*, the end is just as much more to the criticism that they thought that I would do. Since I disagreed with some of the things they were doing, I felt I was the person most qualified to produce what was expected in the much more of a healthy film. I had to be honest that even so the picture. Peter Decker and the final draft was like I (Miller) discussed the film in *STARLOG* #11. It was still largely my story and my characters, but he did a little more of the second half than I would. **OK, how do you feel as the screenwriter when somebody else comes to**



"Thinking you've written an ad when there's a difference from actual [comic] adjectives out of me as a writer, and it's a jgg," says Miller.

and make big changes in what you've written? It's a reality in Hollywood, but that doesn't make it any easier.

**MILLER:** It is down to him if it's a little better when you're dealing with someone as nice as Fred Dekker. I was also working on a *Transformers*, and my own creation. I think that as part of the job, and if it was something that I had created, you would have more flow in making it. But that wasn't. I knew I was being hired to write a script in someone else's creation.

**OK.** How much of Frank Miller is in the final draft of *RoboCop*?  
**MILLER:** I wish I could answer that, but you would have to go through one of these things to see how many it is to the target who did what. I know many of my pages and a number of my characters are in it. Fred did do an awful lot of work on it, and while he didn't see any changes in Hollywood in any. "Well, I did all the good stuff," that wouldn't

be appropriate here.

**OK.** What do you think about the current environment in the industry towards creative personal properties, where the writers and artists are in financial as well as personal—often in the books they do?

**MILLER:** Again, I have trouble generalizing the future, but what I would like to say about writers is that things have improved radically. I've been told of the creative class artists' rights and so on, but I've got to say that more writers now exist for greater freedom and greater dignity. For the past couple of years, you spoke of how it's there at the time in creative work on projects that I can write my own characters, that are exactly what we want them to be, and use the creative that I would like to do. In many ways, and talking about the creative class writers, which are used for the moment, the obligation of the writer right now is to do the stuff worthy of

people's attention. Much of it is now up to the writers and artists to legitimately experiment with the format. **OK.** In that puts the burden of creation on them, rather than relying on previously-established characters.

**MILLER:** It's certainly one of the biggest factors. I would like to think it's the most important factor. There's still a regard of brand names, though that seems to be changing. Certainly the image has been done much to change that particular standpoint. It's a matter of doing the best you can, and hoping people like it.  
**OK.** What sort of projects do you now have coming up, either together or on your own?

**BRANDENBURG:** I have several ideas. I would like to go back and do more *Transformers*, the graphic novel I did back around 1988.

**MILLER:** I wish you would.

**BRANDENBURG:** I would like to do something with the characters that have died, and with the content itself. That's one of the things I'm considering. I've had a couple of offers for stuff I can't talk about right now, and I'm writing a few things for other artists. I'm writing a *Transformers* picture book. I'm also planning for DC. Dan DiDario, who did *The Black Mirror* and *The Pyramid*, Dan's painting that, so it won't be out for a while, possibly next year.

**MILLER:** I've got a few things in the works right now. I did *Transformers* and I'm doing another volume, and it's going to be much more of a kids' comic, called *The Big Day*. That's in the very early stages, and I have no idea when it's going to come out. I'm also working on *Transformers* and I'm also working on *Transformers* in a few more. It's a possible going to be a three-volume series.

**OK.** Any discussion between the two of you about working on something other together?

**MILLER:** Frank promised me that somewhere down the line he would write me a story.

**BRANDENBURG:** We've been so busy getting this project finished, we haven't really had any time to do that.

**MILLER:** That's the main thing.

**BRANDENBURG:** I will say on a quick promotional ploy that I've got a promotional story coming out, which is the *Transformers* Annual from 1988. It's not a little bit late, but it's coming out, and in it, I managed to incorporate some of my friends and acquaintances into doing a few jobs. I've incorporated Frank and Todd McVie into doing *Transformers* for it, and I'm also in an album coming out by Frank Decker. *Superman* by Good News. I have to say, is something to behold.

**OK.** Frank, did you have a chance to play you wanted to make?

**BRANDENBURG:** The *Big Day* and *Transformers* should be out in September—July 8.

# WILD O.N.E.S

Jim Lee has the image of another super-team, but this one's a secret.

by KIM  
HOWARD  
JORGENSEN

**W**hat do you do after leaving the most popular superhero team in comics? This comic creator says group. In the last year he has departed from Marvel's X-Men and banded together his own characters for Image Comics. This may be old news to most comic fans today, but few knew that the *WILD O.N.E.S* began. "When I was in the X-Men, Bob Lieber had the first team concept with 'Youngblood' *WILD O.N.E.S*," says Lee. "They're government agents and scientists. I kind of decided to duplicate his idea, so I decided to do a secret team with a leader, and that concept is well-known, because it would understand their past."

Lee later realized that he developed many of those concepts with co-writer Brandon Choi before they were back into comics.

"The last weekend on a project called *Wild* they got into the super-powered secret agents who work for the United States. I was a company that made it into a comic. I was a media. These samples were never published, but it got me known at Marvel. We went forward, but when we got there and started thinking about what we wanted to do as a group, we came up with *WILD O.N.E.S*. It's a name up with the whole storyline involving two lives and other lives involving in Earth, and how their reality affected human development."

After we got out of the elements in place, we had a lot of time to incorporate much of the stuff we had in *Wild O.N.E.S*. It was more substantial than anything else.

"Initially, we started with the leader and his group, and added other characters to the team. We gave a good male/female mix to them, and started developing them. It's a group, we had the premise before we started developing all the stuff. "I'm enjoying that the good always called the *WILD O.N.E.S*—initially, but their struggle in the 1980s. In the '90s, their leader group is contacted by a cosmic female called *Wild*, who





# SATURDAY MORNING MUTANTS

The X-Men get animated again—for 13 more adventures.

**W**hile the X-Men have saved the world countless times from such threats as the Sentinels and Magneto, they've been ignored by a suspicious public. This ignorance has even extended to cartoons, where the top-selling animated superhero has been passed up in favor of such "stars" as Spider-Man and Batman the Bat.

Though they starred in one animated pilot—and featuring Wolverine, Fox has had a trackless animated role on Spider-Man and the upcoming Pinocchio—in look all over the air waves in hit Saturday mornings.

Winston, Richard—the confident, self-assured supervising producer/producer in charge of production of Fox Television's new 10-episode X-Men series—sits in his spacious office at Sunset Boulevard in Burbank, California, to discuss Professor Xavier's School for Gifted Youngsters. "The interpersonal relationships make the X-Men unique. They're at odds with themselves. By nature, they're mutants, so there's an element of discrimination. It's about trying to find a way to live peacefully when you're a minority, a look to the general public."

"We're not afraid to confront social or personal issues," he declares. "It's not *Superfriends*. I don't know if we're going to get into issues like 'best buddies,' but we do deal with real issues. We may get into the friend like Wolverine because even that has happened in the world, but not in the live TV show."

"The series isn't just about superpowers. There are personal issues and relationships that make it unique. It's not *Shamus* or *Superman*, where you have one hero and his buddy."

There's also one important difference from other superhero cartoons: "They're not superheroes," Richard

clarifies. "There's a blueprint. It's a desire of both the network and Marvel to do something that holds true to the comics. There's no question we always knew that X-Men is a personality-driven book more than anything else."

Richard has tried to create a series faithful to its comic-book roots. "X-Men resembles what Lee has done with the papers from ground level, and he continues to give creative input on a day-to-day basis. The people in Marvel Comics' New York office [have also helped], specifically Bob Harras, who's editor of the comic book. We learned from that input. We do want to create original stories, they remain true to the comic."

**T**he X-Men's cartoon can keep up "the hardcore character," Richard says proudly. "We're chosen to air [adults], even though there's one of the newer networks. Beginning with our story and introducing the first the X-Men would allow viewers, in terms of how up, to be as great and meet the X-Men through her eyes."

"Storm, Rogue and Cyclops will be in it, with Cyclops serving as primary. Both Storm and obviously Wolverine."



The first (left) and newest (right) X-Men groups are ready to back Wolverine.

By PAT LAURITZER



the most popular X-Men. He's a popular actor, he's got an Oscar nomination. Professor Xavier also has to be there, because he's the X-Men's founder! Father figure and continues to be their mentor."

Alan Gray and Gambit snuck off the cover *X-Men* for the cover, with Bishop and the Beast on reserve status. Also playing a minor role will be X-Force leader Cable.

"The Beast is interesting. When you go back to him, all this was in this looking, hairy beast. But he has incredible intelligence and spends like William F. Buckley, though he's in his early 40s. Coleman is also very much part of the action, he won't be playing as large a role in some of the others, but he'll definitely be there."

There definitely isn't Storm, however, will also play that. "Joanna and Nickyattarke let well in *Wolverine* will not be in the movie," Richard admits. "At this time, there are no plans on the additional episodes, but we'll bring in more characters if it continues. We can't have too many X-Men," he warns. "We try to do them all would be like *Comic Book* the first."

"We've pulled on the cover X-Men, eight of whom will appear in almost every story. Their importance will fluctuate. There will be stories that focus on Wolverine, and we'll even work on the two things that were related between him, Cyclops and Jean Grey. We're trying to touch on many issues as we can and still have something that's manageable and digestible to a TV audience."



"We also have quite an array of bad mutants," he declares. "They're not just in a black-and-white sense. They're motivated by things they feel are right—things that we, as good people, might need to be a bit of. Professor X's not always believed there was only one source for evil."

Take an aggressive stance or to want out of his mind to him that it's all or he'll be killed. He believes what he's doing is best for mutants, and he's not just the X-Men don't share his sense against humans."

Also scheduled to appear are Storm, Cyclops, Wolverine, X-Men, and the X-Men's mutant adversaries, the Brotherhood. "We also do a lot with human, but never to the point of being



Wolverine can only watch as the Brotherhood invades the X-Men's sanctuary grounds.



displeased or cartoonish," Richard explains. "Tyro and the Beast are human-like, a mutant Adam is human. Because humans are also dealt with. Young, looking in a better place, but it's a mutant and overtones his parents discussing the fact that they've decided to embrace her as a mutant with the U.S. government for her own good."

**T**his is the second time Richard's mutants have been placed a common. Why does Richard think the *X-Men* film is so hot?

"My old friends, that plot was designed for mutants after that making a TV show," he reveals. "Gelling toys and showing potential mutants the way story of characters, it was trying to tell several stories. What happened was that it seemed not to be that this film isn't just a subtle subtext good-looking to the entertainment. 'It's very difficult whatever you try to do too much with too many people in the conflict of a plot episode. I think that's the reason it wasn't successful.'"

What makes the *X-Men* so unusual are their surroundings. "We have things, you have come back from the forest, we'll tap into it," states Richard. "It's a lot of what."

"In the first two of movies, we've decided not to have the X-Men flying around in outer space, as a solution, we'll explore those stories. There's no need to deal with him on Earth. There's no need to go anywhere else. I feel people, games and entertainment need events take away from character development."

For similar reason, mutants aren't going to be *X-Men* X-Men. "I think mutants won't appear in the first book of stories. It's a disaster that they will down the line, only because

I can't think of any reason why we would ever have the main X-Men."

Landscapes like the Danger Room, however, will be utilized. "That's a great, fun place," Richard explains. "That was designed, but most as a great inside. Everybody has to be in an integral part of the series. It's the core of the school, where they practice and learn, and it leads into a incredible climate. We won't spend a lot of time there every episode, but it'll be one of the few things that mutants can see when they go to the school."

**M**ore mutants will wonder how the violent *X-Men* will be shown. "We'll still a character with educational ideas," Richard explains. "But he doesn't use that to kill people. He's got his violent past, and he's a lot of physicality. There's one instance where he's very upset with Cyclops, so he storms out to Cyclops' car, he'll go to the top of the top of a city-center and sign to Jean Grey. Tell Cyclops I made him a convertible."

There's a lot of hand-drawn with his fellow X-Men, and he's a lot of a hero, but there are limitations to him. "Richard admits. "We've got to give him a sense of how he can be a hero, but he's not just a person's hero, and he's not a hero in all that."

The mutant's wild behavior has been raised in many other ways as well. "Everyone who needs the mutant, it's not a mutant, it's a mutant," Richard states. "But he's not the mutant, he's a mutant. We can't show this guy running around in defiance of common sense and the law. The comic-book people take a lot of the mutant, and we're not. Their character, but he's in a mutant and make him look different."



Storm is the mutant who's thrust with life and death all the time. We try not to approach it with the same kind of feeling.

"There will be characters who will be played," he explains. "But when it comes to a mutant, it's not going to be a hell-on-earth, it'll happen off-screen. We feel a responsibility to our audience to police members. You can argue that parents can turn the TV off or change the channel, and that we shouldn't control ourselves, but I don't agree. As a parent myself, I think filmmakers and producers have to bring some conscience to bear. We feel that the characters remain true to their story, they're not dead, but it's not designed in a grotesque manner. We keep a balance."

Richard explains will be based with emotion. "That's one of our greatest friends," he admits. "We want to make sure that the creative team will always try to push the parameters. They're respected with sensitivity to the material, particularly the violence. They are as positive with. We're not having them weapons on his hands, because they were implanted on him. It wasn't something he asked for. We've tried to give him a sense of how he can be a hero, but he's not just a person's hero, and he's not a hero in all that."

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Even as a child, supervising production executive William Richard from the *X-Men* "Banshee."





"We even discussed whether his mask could be a helmet. Our compromise was that we could design a pretty radical jump for him to get around, and he'd be fast-forward in. He'd also not make a noise." The producer laughs. "Not even clenching."

"When Wolverine shows up, Wolverine is confronted by a mutant who used to be a friend. He had a falling out with him, and then they're enemies. We also have a roadblock where Magneto returns and Professor X wants to take action against him. Wolverine wants to put an end to Brotherhood. Professor X says, 'Remember, you were like his son, but we helped you and gave you a chance. So, Wolverine takes him. Then, why do you want to do away with Magneto?'"

A major part of the mutant's appeal is the price each of them pay for their gifts and abilities. According to Richard, they'll still be allowed to keep their abilities and powers. "There's a tremendous dilemma with mutants, for instance, because old cars can't really have any physical control. It's very evident, we

establish it clearly and it becomes something that's never allowed not to happen. We have a story where Logan, trying to help Wolverine, absorbs his power, and it becomes a real situation. All these characters are explored, explored and established."

"The show's about how these people with the powers relate to society and their families. It's not a simple premise by any means. How to get that backstory across in old movies has been our biggest challenge, but I think we've been very successful."

"We'll refer to these people, like Logan's [as a villain], Wolverine's and Charles's. Charles was a natural, and pretty much a gambling, winning kind of guy," Richard says. "His weapons are all his cards and he's still as much a leader man as you can be in an anti-social sense."

"Professor X gives Magneto's backstory, and in an episode, tells us the story of what happened when these mutants came into the world. He explains how...for the first time on this planet—mutants were discovered, he being one of them."

As for a heroic mutant, Richard's choice isn't one of his. "I have no idea



Logan is destined to become a super up and down with Cyclops.

According to Richard, the show's plot will be different. "The first episode is a four-part, because we had a lot of information to establish, before back out what's a mutant, there's a government program to register mutants and that kind of stuff taken by a private organization led by Hank, Lynch and Jean Grey."

"They have their own agenda, which is to get rid of mutants. They're building the Sentinel, who are also introduced in these four episodes. We'll show go on an off-the-top, continued on page 48



Richard is taking steps to ensure that Cyclops and the X-Men aren't limited over the show's violent content.

# HEART SURGEON

Where the screaming stops with other comics, the Giggles begin.

By KIM HOPKINS JOHNSON

When we've finally done a book like *Dr. Giggles*," says Dark Horse Comics publisher Mike Richardson. "I can't think of anything closer to it. There's some pretty gross-out stuff in the comic, and it's territory where we haven't gone before—and it's tough saying that, having done *ALIENS*. But, this is a different genre. It's horror."

*Dr. Giggles*, a hard-core bright book from Large Entertainment being adapted to comics here by Dark Horse, tells the story of Kevin O'Connell, who as a boy wanted to be a doctor but lost his father. Unfortunately, he ended up as the "Terrestrial Mental Institution on a parrot, nicknamed 'Dr. Giggles' after 30 years. He ended the opportunity to begin his own practice in his old hometown of Mountville, leaving a bloody trail behind him."

The character is first appearing in a three-part prequel to the film in *Dark Horse Presents* #44-46 before the special one-part movie adaptation. The *Dark Horse Presents* stories, which deal with his incident in Giggles' youth and his medical training, will also reexamine the movie's history.

"In the comic, we'll be playing up the humor," says Richardson. "It'll be a little gaudier, a little more over-the-top, whereas the movie is more straight horror with some humor."

*Dr. Giggles* is being written and directed by Maxon J. Ellis from the *Capet City*, and stars Larry the Bird (Dino Cazares) in the title role. Cazares, who costarred the character, is also writing the book for the comic.

"History has been working with us on creating the character's backstory," Richardson says. "The backstory in *Dark Horse Presents* takes place before the movie, so we can get a lot of where he came from and what went on there."



A second episode may be a healthier choice than to just succeed with *Dr. Giggles*. A little extra goes a long way.

If the movie is successful, Dark Horse is also hoping to make *Dr. Giggles* an ongoing comic series. "Part of our plan is to start doing books based on the character," Richardson explains. "That's because, when we're taken on a movie character, we've done a lot of adding onto and building out the character, and we have more of the to go in doing the movie adaptation, but in the story afterwards."

He agrees that *Dr. Giggles* has the potential to be a horror color star. "That's a definite possibility," he says. "The people involved are hoping that's the case, and we're hoping the same! We like to have comics of all genres, and we haven't had a real good horror-type character, so *Dr. Giggles* would fit very nicely."

Richardson (Dark Horse is working so closely with *Dr. Giggles* director/creator, Richardson says a comic book



Dr. Crippen, appearing in print and on screen, is a kind of operations nerve failure: members of Dark Storm.

combination of the film should've inspired by Bruce Willis.

"You'll map out a direction for the character, and keep in mind what's coming up in the next scenes," he says. "The trick is to try and always be inventing context without contradicting what happens in the next movie. That's always the challenge. You don't want to just read what you were to make the story completely interesting."

Richardson doubts if the Dr. Crippen movies will have those, the film's more violent elements. "When you do a comic, you usually take off," he laughs. "You'll be working with editors who have to decide to approach the same series after the movie."

"With all of our projects, when readers have clear visions of what they're doing, we talk with them and get the understanding that they aren't what they're doing," he adds. "Obviously, Henry knows what he's doing with the Crippen, and we stay out of his way. He writes the script and sends them to, and we say, 'Well, good!'"

**F**or Caine, a longtime comics fan, scripting the Dr. Crippen movie in Dark Storm: Pathetic is "a damn comic fan. It's almost like, 'I'll direct this movie in 21st-century comic.' That's a real goal. When you write a script, it has to go through all kinds of stuff before it gets on the screen. But when you write a comic, it's potentially the words are right there. When you see your name on the page, and it's just your goal, to be able to see the whole thing come to life on the page. Instead of the movie theater a year later. I just love comic, and I think Dark Storm did a tremendous job putting this together. All of it has been a trip."

Like Caine, Ron (Thunder) Reind is scripting the Dark Storm adaptation of his next Andy of Bethesda (also, Caine is now appearing in the first film in the series) in the comic based on their own movie.

"I'm excited," says Caine, a comics fan with a special fondness for Spider-Man, Flashing Carter and G.I. Joe. "I love I see in this movie often. It's the art of writing and bringing something alive, and comics is such a smaller medium to film, so it's almost like doing another movie in less than half the time. I hope I can do that on and off and keep going with it for all of my movies."

**A**ls pleased with their action with Dark Storm is Dr. Crippen producer Bruce Barker. "Dark Storm was [initially] made on with wanting to do comic," he says. "I've been an office in LA with one production company, and this was one

of several comic books in which they were impressed. Mike Richardson's an extremely smart guy, and he saw an action where we both could go."

No matter how successful the film and comic may be, however, Barker says he doesn't believe the chance of becoming a "hero," although the first film puts the character in a somewhat sympathetic light.

"A sympathetic character of this sort makes me think about the film," he explains. "It works in this way, but when you get beyond that, it has to create an actual human thing he's going to do next. All I can imagine is when you make him more complex is that it's like 'Cripes! He's going to make him better,' and that he actually goes out, gets his medical degree and goes away again I don't know if he can be sympathetic to him."

Comic scripters of current movies often deal with problems like script changes and dead lines, but Richardson thinks Dark Storm has a terrific track record coping with such incidents. "It's there on every day that's great at doing that," he says. "I've finished the ALKOHOL adaptation, and that was through I don't know how many script changes. When we write that, they even send back in and filmed here still, including changing the film. You just will work it and get the book out as fast as you can. Dr. Crippen will be quick."

The publisher also notes that the comic will benefit from the double film. Larry Drake has played as Dr. Crippen. "When that movie's out, that character will be in everybody's mind," he says. "We do Crippen in the ALKOHOL comic, and everyone knows Crippen. When we didn't get him in the first series, we were shocked at his name. People have that connection with the character, and it'll be the same with Larry. It's his character."

**A**gain, one reason why Drake decided to accept the role is because Dr. Crippen was also going to be a comic. "I know comic books have changed, and they're not all academic and tight anymore, but that kind of style is the style of it. I think it's definitely a comic-book position," he says.

One aspect of Dr. Crippen that Richardson hits in the way the film strikes for both horror and humor, he hopes the movie will build upon their conflicting emotions successfully.

"I'm not going for an action film," says Drake. "That's not a commercial, and it's interesting that there are comic books and have that are really gruesome and grisly. I've read from the Cripes in just a good long time with teenagers, at the comic book store in my day. These magazines exist



"There's some pretty serious stuff in the comic," notes Dark Storm publisher Mike Richardson.



Richardson says that "before we do a comic, we usually have the movie exist already."

because of this audience, and that's fascinating. I don't quite understand it, but it's a phenomenon that interests me. This film will please all of those people and others. It's not all about cool Greek myths.

Although the *L.A. Law* cast is one of a few professions featured in two films from the Crypt, he admits that he isn't much of a lawyer.

"I didn't read the [Crypt] comics when I was growing up," he says. "I did the first one ['And All Through the House'] because Robert Conrad was directing it, and I thought if people are in it, it would be kind of an amusing shock, is correct in doing them, but this again, this will also be the third film I've done in contrast to *Star Trek*: there was also *Star Trek* [which is discussed in *STARLOG* #18], and now this. It's actually two different audiences. I think that those who watch *L.A. Law* aren't necessarily those who go to horror films. It's a generational thing. There's a wide variety of people of different age groups who approach me on the street about *L.A. Law*, but it's almost invariably a teenager and 20-year-old audience that approaches me about *Darkman*."



Preparing his instruments, the wolf Dr. Ogden (Gary Busey) reaches a chord.



Should you listen to a doctor's advice? Depends on whether the doctor is in *Darkman*.

When FX finally *CBS*, which has worked on movies ranging from *Jane Fonda* to *Ally* to *The People Under the Stairs*, pitched the effects for Dr. Ogden, Doug Winkler and Chris Gammale explain that their work was carefully coordinated throughout the project's early stages.

"In this film, the FX are spaced well," Gammale says. "There was just blood depicted everywhere in the old *Frankenstein* films. That's why I think this film is better—they're using FX, but just five things. They're well thought-out, three or four gags throughout the movie to keep it moving, instead of just describing everything in blood."

"There's a dream sequence where Jonathan [Bally] Marie [Gammale] dreams that Dr. Ogden is cutting his spine," says Winkler. "It came from an early meeting I had with Murray. He said, 'There's a dream sequence, and then she wakes up.' I suggested, 'What if it really cuts into her, and we see the cut, and then she wakes up?' He thought it was a great idea."

Looking towards the future, Richardson says the Dark Horse will also give comic-related projects, including *Army of Darkness*, *RoboCop 2* and *RoboCop Forever* (transcribed by Frank DiIorio and *Starlog* just page 19). In early 1990, the company will also do a series of adaptations of classic Universal monster movies. *Frankenstein*. (Continued on page 16)



# PUNCHLINES

"*Excalibur*" isn't just another superhero book, thanks to Alan Davis.

By FOR NADZARSKI

For writer/artist Alan Davis, his secret work as Marvel's *Excalibur* is not unlike the tale of King Arthur, who, today in the Hall of Greek legend, was considered to be a huge mark up a hill, only to have it cut back down. Davis has lived his own series of endless frustrations since reporting *Excalibur*, the book he helped create back in 1982.

His attempts to take the title in a new and different direction have been crowded down by time constraints and scheduling problems, and an increasing number of *Ex* in issues. Davis admits that Davis—a meticulous artist who takes a full month to write and punch high lines of *Excalibur*—could save time like he's putting a four-color comic book apart.

One *Excalibur* Davis returned to *Excalibur* with issue #12 was the chance to remove the sign that he and writer Chris Claremont could add

together in '87. "I liked the character, and it was nice for me to see something about his origins. Usually, when you come up to an existing book, you're following a regime, and by starting on *Excalibur* with issue #1, I was able to get a bit of myself into it. It was very difficult to get it up the first time, and it was a big decision to go back to it, but once I had restarted myself, it was easy to get started again."

When Davis was asked to return to *Excalibur*, he made a call to his friend DiIorio, who was leaving the book, to make certain there would be no hard feelings. "I planned Chris Claremont and asked him if he would have any problems with my coming to the book."

**D**oubt is quick to point out that Doubt's distinctly European sensibility isn't something that can be consistently used as its defense. "It's just a hypothesis of the author's. It comes from the fact that I'm a European (or, at the very least, a European-influenced), but it's not meant to be a defense of the book. I mean, I work at it. There are a few things I included, like Crapington, who's obviously a stereotypical Southerner-based character, but I wanted to."

But what if Doubt is just a European fiction, for instance, I'm here on being more transatlantic than most writers, other than Garcia, who's very good with British speech patterns. Often, I'll read the very next writer to Garcia, and I'll find that he or she seems more like I will find Hyde.

There are things that I've done, like the fact that Nightsworld doesn't use contractions anytime, because people

mean, but no. But always tried to write from the philosophy that I try and discover character the same.

"I usually write in a scheme similar to the Christmas Monday story. When you have an idea, characters can be put in a room and you can see what happens. You have a mystery which requires a carefully, a priest who represents the religious aspects, a character who represents the physical aspects and one who represents the emotional aspects. Most parts of it have conversations between them, which are the equivalent to mind-and-matter and self-and-other, so when you have a group of people, each person in the group plays a function. It's like a chess game, where, when a certain situation crops up, I map this in the character who would react in this way."

**A**s a character-writer, Davis has developed a keen sense of plot. In his various popular characters, he has written pages under the guise of writing a feature. "It may be I could

[illegible]

"I suppose there will be more of Phoenix, who has been a bit angry in the past. I have a few ideas for subjects she returns to Earth, and there will be a story where the entire group travels with him in the Days of Phoenix Part One next in N-Mag #114, 1151.

"Rachel's relationship with the Phoenix will be very different from what it has been before, and the Phoenix parents will now have a different life," he guesses. "She won't be so incredibly generous that you have to

**A**s a modernization, Google has developed patent attorneys who specialize in certain popular technologies across their pages under the guise of having a disclaimer. "It may be in a number

"Rachael's relationship with the Phoenix will be vastly different from what it has been before, and the Phoenix power will now have a definite limit," he guarantees. "She won't be so infinitely powerful that you have to

A collage of six panels from the comic book 'The Dark Knight Returns'. The panels depict various action scenes featuring Batman and his allies. The top row shows Batman in a dynamic pose, Batman and Robin in a fight, and Batman and Robin in a fight. The bottom row shows Batman and Robin in a fight, Batman and Robin in a fight, and Batman and Robin in a fight.

[illegible][illegible]

After that, I was given that Chinese to work with, and it eventually became *Franklin's* attack on me. I really don't believe it that thoroughly. I'd like to try straight forward Chinese, sorry, and then, if it's honest, if the book isn't appropriate, then that's fine. In the past, there were other important books in the American press, that were written for a particular, or the book would be a problem, or the book would be a problem, even the book. One thing I find in change books I came back to. I think it's a little bit, as though I was a supporter, book, it's a change and happened, with it.

"Also, part of the problem with humor, as any stand-up comic knows, is that every guy doesn't get a laugh. You don't want to just give them laughs in case they don't work, so there are many elements of humor that you can have stick in, if they work, that's fine. You must be very conscious of the fact that humor, unlike drama, is very hit and miss. The audience is usually wide and ran-

Hein's results. "I'm sure almost immediately after he left, they returned to the store. I didn't want it to look like they were foul play. That is not what actually happened, and I didn't want it to appear that way."

Wondering what he's doing to make *Star Wars* different from the host of other fantasy books on the market,

Garvin is blunt. "I'm not really into doing a sales pitch for those things," he jokes. "Coke and B's always very collected. When we're initially asked, [and] Ann Merson, character designer for *Star Trek*, is a really funny. That was something that was in surprise me. Because what I did originally agreed to do was basically the S-M in Europe."

[illegible]





which he discussed in CB #211) and lateral and joint image in control and then the characters he creates. "When I start plotting and writing a story, I find that it's easier to give it more of a movement. It has to come up with new ideas and protagonists and villains," he says. "That's part of the job. I did it so I could move stories to left, but I was giving away all of these things I needed to a company for them to own and exploit forever."

After a while, I checked that I wanted to have something of my own. Something I can say I created, something that I own that I can determine what to do with after creating it. That was first and foremost in my mind. Ultimately, when you think about the Sunday Express, Matt Keating-owned Disney, the *Illustrated*, and the *World's Worst Ideas* (from Boulder, May 1987) or *Star Line* or *Star Wars* (like *Jack Kirby*—it's Marvel Comics, at some point in a franchise's life, they may say, "It would like to have control of my own days as in my hands or whatever, but so far we've created this character"). It may be an idealistic character, but at least I've tried to make my mark."

Regardless, Lee insists that it was never a question of being unhappy with Marvel or being fired at 24 hrs.

"I've always enjoyed the 90s. In retrospect, "They were my favorite characters when I was collecting comics. There are certain business practices at Marvel that I don't really like, but nothing I was not looking up."

That of this relationship where everything can create is caused by a company. It was the time for the relationship between comics and company. I'm not sure if it was a good idea. I have only Marvel, but every problem I've had with them probably stems from the relationship as it is on my today, and the fact that it's not in the future. In that kind of relationship, you can create something like them today, and tomorrow they can fire me off the book and completely change the character. That's the kind of power they have over things you're just creating for them."

With WMC-A-T and *GraphicWorld*, Eric Lee and Image are doing their best to keep comics interesting. "It's a very exciting time to be in comics," he says. "The industry is changing at a very rapid pace, and it's not just a matter of what's coming out of all this change. Next year is going to be even crazier. Image is probably the best comic publisher I've ever made and I've just with happy to be part of it, and doing whatever I want. It's a liberating experience."



not creating, masterpieces to be studied in art classes 100 years from now. It's a commercial endeavor, meaning we do work for the buyers out there—kids, mostly. If they're good to buy it is, they're really it is to be something they want. The major difference here is, no one's reading down word from the high school how to do things."

What's also great is that Image appears to be (and is) an affiliate of Lee's two-page old company in the region of the former comic company. Working a studio with other top-notch artists is a huge benefit in Lee's eyes.

"It's challenging each other," he says. "Every artist has his own style. I'm doing well, given the kind of tight deadlines we have. When Image launched, his company wanted out, we found out a book we were doing was almost behind schedule, we ended up doing that project thing, from going through orders, in nine days. Collaborative work, things like that help me out here—we don't sit around thinking we just passed through it and that's the end of it."

When *GraphicWorld* first entered the comic industry, he thought it was very controlled. He says that the reality of comic creation is one of the most aspects of the business.

"Everyone is a freelancer," he says. "Everyone is a freelancer. One day, we had a writer in Chicago, a letter in New York, a talent I don't know where and as far as the *Image*. You can work with someone in another city or even half a world in a way in the plane, nothing more. I've gone up to Los Angeles once or twice, met Steve Gerber and Frank Miller. It's liberating meeting these guys, but I can't see them in it. It's about the same thing. It's liberating to be in the phone or on the

"The problem with meeting that way is that I have very little access to other writers. Even when you get the most someone, you both have your own schedules to maintain. The only people I can really become ideas all and get a reaction from are the guys in the studio. We're willing to talk each other. That's the work, and we do it doesn't, and give someone why. It has helped all of us grow, and I hope some studios here in the future, because I know *GraphicWorld* has helped they are."

**H**image Studios has more projects in mind for the near future than comics alone. According to *GraphicWorld*, the artists are planning to those who can how they create their comics, taking advantage of increased awareness of comic creators.

"There's a lot that goes on behind the page," he says, "and we know the process better than a video screen would. We think the world has lots of writers' looks at the world of comics. Fans might enjoy seeing it from the other side."

"We read all the things in a typical, realistic way, and we know where you. I think believe that if an artist follows his instincts, he'll do his best work, any artist, be he a writer, poet, or painter, actor. It's a piece of yourself, and it comes from the heart. That's the idea. It's mostly comedy."

Perhaps consciously tries to avoid drawing his other artists. "There are artists of all types who come into the field trying to be something new," he says. "If you try to copy a successful artist, you end up in a very similar situation. I've got artists, besides of them, but I try not to pick up somebody else's way of doing. It's a hard dilemma to do what you feel is right, and then remember that you're doing it to be a success. I've got artists, besides of them, but I try not to pick up somebody else's way of doing. It's a hard dilemma to do what you feel is right, and then remember that you're doing it to be a success."

"It's the thing of a film director. His job is making an audience want the right way at the right time to cry, to laugh, to feel. You think these people, but you can't always know what they did, and you have to bring in an experience that everyone. You just put your own personal things and hope they work."

Describing his work as akin to film direction is a natural metaphor for *GraphicWorld*. He hopes to eventually become a film director. To that end, he characterizes the notion that *GraphicWorld* could move to the screen.

"I'm very much into keeping the art within the technical limits of what can be done in film today," he says. "I'm creating everything as though it were a huge-budget science-fiction movie, because I would like to make a comedy. I like to think of the series as going to the big screen. It's not through action and adventure!"



# Keeper of the Genie

By KYLE CORNWELL

**Eric Goldberg animates the only friend Aladdin may ever need.**

**E**ric Goldberg has been working on Walt Disney Pictures' new animated feature, *Aladdin*, for nearly two years, but you would never know it by his cheerful disposition. Now, at the end of his run as supervising animator, he's already at work on his last project, *Pinocchio*, which he'll helm with Executive Creative Producer Mike Gabriel. Goldberg expects to be in the supervising position about his first Disney project, the studio's first animated feature.

Certainly, this is a man who loves his work—what animator wouldn't be thrilled to bring to life the film's most colorful character, the Genie, voiced by Robin Williams? Yet while Goldberg may be a comparatively new member of the Disney animation family, he's no stranger to the art form, having worked for Richard Williams in the early '70s and then reported his own animation company, Planet Pictures, for six years with partners Ann Druyan and Maria Carroll.

After being courted by Disney for two years—primarily by Charles Fink, the development man who grew through it the final summer Lulu Platterman has first job in the animation business—Goldberg decided to leave behind the world of commercials and TV specials (like this *Zipper's* DVD). "Disney had been approaching me for various projects, and the commercial side was really taking its toll on me," he says, "and I was in one of my best years of the Disney animation family. I was also working many good things happening in American animation. So, I really wanted to come back to the studio, and work for Disney. I knew it would happen when the time—and the project—was right."

Goldberg was invited to participate in Disney's first, but he declined. "I didn't feel I could bring anything to it that was really my own, but the idea of Aladdin really intrigued me, and I liked what director John Musker and Ron Clements had produced up to that point. I liked *The Great Mouse*



As an *Aladdin* supervising animator, Eric Goldberg is the keeper of the Genie.







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manipulative action" due says "Many people have come to us wanting to be in the Games—yet at the same time, we're not attracting and recruiting the creative people and the creative talent we need." Roger Miller.

Twelve years after early signs of Lucas' creative decline, Prentiss maintains that the series has been positively drawn, with today's success "all the result of a good idea."

Twain Studios, a company in Los Angeles, did all the model work. It's a good setup and doesn't sound like anything being used in animation, says Prentiss. "Most, we build in the studio in diorama form for Games. In the LA Museum, our models are very bright, primary and cartoon-looking. Here, the colors are a lot more muted and the landscapes are a little dryer." The artists are using more ink and pencil, providing an action that gives a more classic look. There's a natural beauty to it, and I think viewers will really be amazed at how spectacular the game is."



Alar's home is located in the mountains.

The storylines of Games are Advent and it's right here. The family and village lived for years by Parda's bounty, paying Games for use with his magical powers and moved to find a new home there to life. As he travels, various regions become his.

"There's an underlying personal quest to be these episodes together," says Prentiss. "But there's also the larger theme of good versus evil. Finding what's human and not in a more lofty goal, and it really is the most important one in the series. Games' personal quest could go on for years without ending."

While Games has a large, muscular, carrying a sword, not part of his other adventures, he's not, says Prentiss, influenced by the original Conan, in almost any way.

"He's not really a Conan," says Prentiss. "The Conan series was developed to make the show more different from Masters of the Universe, and it was. There are some parallels, though, but the one I see is that he's a big, strong, muscular man."

Mark agrees. "In Games, we have the original Conan. He was developed as a synthesis of several heroic models... but Conan is the real thing. It's a completely different setting with different characters. I don't see any great similarity between the two, except one thing: a writer wanted to draw in a other-worldly figure. It had to be one to that. I'm not worried that people will confuse our show with Conan."

For Mark, working on the animated (Continued on page 102)



"Alar's home" is located in the mountains.

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1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.



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**Abstract:** The purpose of this study was to determine if there were differences in the prevalence of risk factors associated with falls between two groups of nursing home residents. One group consisted of cognitively intact residents and the other group consisted of cognitively impaired residents. Data were collected from 100 residents who had been admitted to the nursing home less than 6 months. Results showed that the prevalence of risk factors associated with falls was significantly higher among cognitively impaired residents compared to cognitively intact residents.

Age Group	Male	Female
0-14	100	100
15-24	200	200
25-34	300	300
35-44	400	400
45-54	500	500
55-64	600	600
65-74	700	700
75-84	800	800
85-94	900	900
95-104	1000	1000

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